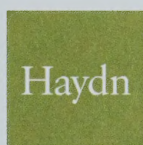


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## 2005-2006



Grant Llewellyn  
Music Director



Grant Llewellyn, Music Director  
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Large print program notes  
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Board of Governors/ Board of Overseers	7
Program	8
Program Notes	10
Artist Profiles	13
Orchestra and Chorus Rosters	14
Guest Ensemble Rosters	15
Text	16
2005-2006 Season	20
Administration	25
Contributors	27

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# Program

## 2005-2006 SEASON

Saturday, December 3, 3.00pm  
Symphony Hall, Boston

Grant Llewellyn, conductor

Back Bay Ringers—Griff Gall, Artistic Director  
Handel and Haydn Youth Chorus—Matthew L. Garrett, Conductor  
Heinrich Christensen, organ

---

***O come, all ye faithful*** SING ALONG!

J.F. Wade  
[c. 1711-1786]

***Deck the Hall***

Welsh traditional carol  
arr. David Willcocks

***A babe is born, Op. 55***

William Mathias  
[1934-1992]

***Joy to the world!*** SING ALONG!

Lowell Mason  
[1792-1872]

***A Spotless Rose***

Nikolas Sean-Paul Nackley, baritone

Herbert Howells  
[1892-1983]

***God Rest Ye Merry Gentlemen***

Back Bay Ringers

English traditional carol  
arr. Valerie Stephenson

***Coventry Carol***

English traditional carol  
arr. Steve Pilkington

***"Amen" chorus from Messiah*** SING ALONG!

George Frideric Handel  
[1685-1759]

—INTERMISSION—

***Hark! the herald-angels sing*** SING ALONG!

Felix Mendelssohn  
[1809-1847]



***A Christmas Carol***Charles Ives  
[1874-1954]***Sir Christèmas***

Mathias

***Angels' Carol***Handel and Haydn Society Youth Chorus  
Lynn Salmonsén, organJohn Rutter  
[b. 1945]***Ding, Dong Merrily on High***Handel and Haydn Society Youth Chorus  
Lynn Salmonsén, organTraditional carol  
arr. Howard Cable***The three kings***

Nikolas Sean-Paul Nackley, baritone

Peter Cornelius  
[1824-1874]***“All we like sheep” from Messiah* SING ALONG!**

Handel

***Silent night***Franz Gruber  
[1787-1863]***Hodie Christus natus est***

Nikolas Sean-Paul Nackley, baritone

Tom Vignieri  
[b. 1961]***“Hallelujah” chorus from Messiah* SING ALONG!**

Handel

Music for the SING ALONG! selections is included in the insert with your program book.

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The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

The Handel and Haydn Society wishes to acknowledge WBZ AM, media sponsor for this program.

# Program Notes

## JOY TO THE WORLD!

Three works we are going to sing come from Handel's *Messiah*: "Amen," "All We Like Sheep," and the famous "Hallelujah" chorus. Handel's work was written in less than a month in 1741 for a charitable event to raise money for three Dublin charities:

### NOTES IN BRIEF

The carol can be traced to the Middle Ages. It was an English or Latin one-vocal-part song of uniform stanzas that began with a refrain, which was repeated after each stanza. Carols were mainly about the Virgin or the Saints of Christmas. Many carols still sung today derive from the medieval English carols, using the same texts, but sometimes not the refrains. The division between popular secular song and religious significance is impossible to determine; the medieval mind did not make such distinctions. During the Commonwealth (1649-1660) old religious festivities, especially those for Christmas, were banned, but the holiday customs could not be rooted out. Immediately on the Restoration, Christmas carols were again published. The carol's heyday was in the eighteenth and nineteenth centuries. New carols were in fact Christmas hymns, such as *O come all ye faithful*, Watts's *Joy to the World*, or Wesley's *Hark the herald angels sing*, later set to Mendelssohn's tune. On Christmas Day these carols took the place of Psalms, especially at the afternoon service in the churches in England, and the whole congregation sang along. A revival in the early twentieth century led to the resurrection of medieval carols and to the composition of new ones by composers such as Holst and Mathias. In addition to the Back Bay Ringers and the Youth Chorus performing today, a brass ensemble of four trumpets, three trombones, tuba, timpani, with organ, will accompany you.

debtors in prison, a local hospital, and for an infirmary. Later it was performed yearly to benefit the founding hospital whose board Handel had joined. Ultimately, Handel produced twenty-six oratorios in English, but without question *Messiah* is his best-loved work.

Many classic Christmas carols were written by composers not as well known as Handel, for example, *O Come All Ye Faithful*, *Deck the Hall*, *Joy to the World*, *Hark! the Herald*, and *Silent Night*.

**O, COME ALL YE FAITHFUL** (*Adeste Fideles*) is sometimes attributed to John Wade, a British exile living in France. Others think it's an anonymous Latin Hymn. Around 1751 Wade put the text with the music, probably by the English John Reading. The familiar translation first appeared in 1853, attributed to Rev. Frederick Oakley. **DECK THE HALL'S** music is an old Welsh melody. The words are believed to be American from the 19th century, originally written to celebrate New Year's Eve.

The popular **JOY TO THE WORLD**, written as a poem by Isaac Watts and first published in 1719, paraphrases the 98th Psalm. Its popularity has resulted in various revisions designed to fit the theology of those singing it. For example, in 1838 the song was revised by a group of religious skeptics, who apparently liked the music but wanted to fit Enlightenment words to it. They changed the words from "Joy to the world! The Lord is come. Let earth receive her King. Let every



heart prepare Him room, and heaven and nature sing" to "Joy to the world! the light [reason] has come, the only lawful King. Let every heart prepare it room, and moral nature sing." The most recognizable setting of the text was written by one-time President of the Handel and Haydn Society, Lowell Mason. (for more, see the next page)



**Felix Mendelssohn**

The music to **HARK! THE HERALD ANGELS SING!** is from the second chorus of a cantata Felix Mendelssohn wrote in 1840 to commemorate Johann Gutenberg's invention of printing. The words were written a hundred years earlier (1739) by Charles Wesley whose brother, John, founded the Methodist Church. Wesley's colleague, the Calvinist Whitfield, substituted the familiar opening line over the protests of the author, who had written "Hark, how the welin [heaven] rings." In 1855, after both Wesley and Mendelssohn had died, Dr. William Cummings put the words and music together in spite of evidence that neither author nor composer would have approved: Mendelssohn was clear that his music was for secular use, while Wesley had requested slow solemn music for his words.

**SILENT NIGHT** was supposedly written on Christmas Eve in 1818 in Obendorf, Austria. The common, but apocryphal, story is that, because the St. Nicholas Church organ was broken, it was written for guitar. Others claim that Joseph Mohr, the assistant pastor, requested the instrumentation simply because he loved guitar music. In any event, Mohr had written the poem *Stille Nacht* in 1816. In December 1818 he gave it to the church's organist, Franz Gruber. Gruber immediately composed the melody, arranged it for two voices, choir, and guitar, and finished it in time to be performed at

Christmas's Midnight Mass. By 1955, *Silent Night* had become the most recorded song of all time.

---

## Messiah was performed yearly to benefit the foundling hospital whose board Handel had joined.

---

The German composer Peter Cornelius wrote choral music, duets, and songs based on poets such as Shakespeare and Goethe; he himself was also known as a poet who wrote the poetry for many of his vocal works (but not **THE THREE KINGS**). A member of Wagner's circle, he also wrote 3 operas.

Herbert Howells's **A SPOTLESS ROSE** was written in 1922. Unlike Cornelius, the British Howells wrote orchestral, chamber, and keyboard music, as well as the vocal music for which he is best known. In his teaching at the Royal College of Music and elsewhere, "making people sing" played a large role.

11

The important American composer Charles Ives wrote both the text and the music for the song **A CHRISTMAS CAROL**, whose first line is "Little star of Bethlehem," in December 1894. He even published his own songs, these in a 1923 collection of 50 Songs using the plates from his famous 114 Songs published the previous year. (The founder of an insurance company that made him wealthy, he offered the 114 Songs free to whomever would write in for them.) He thought enough of *A Christmas Carol* to publish it a third time, in 19 Songs, in 1935. The work displays his interest in rhythmic patterns, as well as his gift for lyricism.

William Mathias, the Welsh composer and also a pianist, studied at the Royal Academy of Music with Lennox Berkeley. He taught at the University College in Bangor, Wales. **A BABE IS BORN**, op. 55, was commissioned by the Cardiff Polyphonic Choir in association with the Welsh Arts Council. The words are from the 15th century, and Mathias

alternates between English and Latin. Again using anonymous words, including some in French, from circa 1500, Mathias sets **SIR CHRISTÈMAS** as three syllables on three notes.

-Andrea Olmstead

*Ms. Olmstead is the Society's Christopher Hogwood Research Fellow for the 2005-2006 season. The author of three books on Roger Sessions and of Juilliard: A History, she has published numerous articles and CD liner notes, produced recordings, and taught music history for thirty-two years.*



#### COMPOSER'S NOTE FROM TOM VIGNIERI

12

I've enjoyed a special relationship with Handel and Haydn for many years now, most of that time as a member of the artistic staff, so it was especially meaningful to be invited back as a composer. Grant Llewellyn asked for a piece to be included on a new recording, *All is Bright*, featuring seasonal music of a bright and joyous nature. I decided to set it for SATB choir, organ and baritone soloist, but following the recording sessions we agreed it would be further enhanced with the addition of brass, making for an even more festive work.

I set the traditional Latin text **HODIE CHRISTUS NATUS EST**, *Christ is born today*, which I had come to know as a result of working closely with John Finney and the excellent Handel and Haydn Chorus. It ends with the powerful words "Glory to God in the highest, and on earth peace and good will towards men. Alleluia." I'm looking forward to hearing it performed for the first time by the Society and in Symphony Hall, a place I considered home for many years.

## SING ALONG!

*The Handel and Haydn Society has a long tradition of encouraging people to join in song.*

The idea that musical amateurs—the word literally means "lovers"—should join in the performance of a Handel and Haydn Society concert can be traced historically to the very roots of the Society. Founded April 13, 1815, in part by the German-born Johann Christian Gottlieb Graupner, the Society was originally formed as essentially a group of amateurs who performed mostly sacred music, especially the oratorios of Handel and Haydn. Graupner, an oboist among other musical pursuits, was the only professional among the founding members. Thomas Smith Webb, the Handel and Haydn Society's first president, was a manufacturer of cotton goods.

Even Lowell Mason, the next prominent figure in the Society's history, did not append his name to the famous Boston Handel and Haydn Society Collection of Church Music, published in 1821, although it featured some of his own compositions. "I was then a bank officer in Savannah and did not wish to be known as a musical man, and I had not the least thought of making music my profession." The success of the Collection both changed Mason's mind—he moved to Boston—and gave financial stability to the Society.

Mason, elected president of the Handel and Haydn Society in 1826, published more hymn and song collections. He believed that all schoolchildren should be taught to sing, just as they were taught to read. Because of his efforts, Boston was the first U.S. city, in 1838, to authorize the study of music as part of the city's public school system. He became the first superintendent of music in an American public school system. Thanks to Mason, students of Boston schools in the nineteenth century, whether they became professional musicians or not, could certainly sing along.



# Artist Profiles

## Grant Llewellyn, conductor



Grant Llewellyn has received acclaim for "vivid musical performances" (Wall Street Journal) and his "electricity-charged leadership" (Boston Globe). Now in his fifth year as Handel and Haydn Society Music Director, Mr. Llewellyn has conducted the Society in subscription performances, broadcasts on NPR, acclaimed recordings, and educational outreach events for Boston-area youth. He also serves as Music Director of the North Carolina

Symphony Orchestra and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales. Mr. Llewellyn has held the position of Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. Past conducting engagements include the English National Opera, the Southwest German Radio Orchestra of Stuttgart, and the Boston, Montreal, and St. Louis, Symphony Orchestras. This season, he guest conducts the Florida Orchestra, the Colorado Symphony Orchestra, the Calgary Philharmonic, and the Turku Philharmonic of Finland. In June 2005, Mr. Llewellyn led the BBC Symphony Orchestra in the world premiere of *Plymouth Town*, a newly discovered ballet by Benjamin Britten.

13

## Handel and Haydn Society

Celebrating its 191st anniversary season, the Handel and Haydn Society is known internationally for "infusing the music of the past with pure headlong energy" (Boston Globe). Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, the Society offers historically informed programs of music for chorus and period-instrument orchestra from the Baroque and Classical eras. Recent seasons have featured a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers*. The Society also has featured the Boston debut of many rising stars, such as tenor Plácido Domingo and sopranos Dawn Upshaw, Stephanie Blythe, and Christine

Brewer. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises* and *PEACE*, which debuted in 2004 at number five on *Billboard Magazine's* classical chart. The Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music. Next year, the Society will launch a multi-year collaboration with Chen Shi-Zheng, who will stage Monteverdi's three surviving operas in a historic co-production with Handel and Haydn and the English National Opera, beginning with *Orfeo* in London and Boston in 2006.

# Nikolas Sean-Paul Nackley, baritone

Baritone Nikolas Sean-Paul Nackley has been a featured soloist on both the opera and concert stages. He has performed in *The Consul* and *La Vie Parisienne* with Opera Boston, the world premiere of Roger Rudenstein's *Grace* and *Don Giovanni* with the orchestra of Emanuel Music under Craig Smith, and in engagements with such venues as Granite

State Opera, Boston Lyric Opera, and Opera Aperta. Mr Nackley's solo concert appearances include the Carmel Bach Festival, the Dartmouth Handel Society, and the New Hampshire Master Chorale. Mr. Nackley also serves as the baritone soloist in the Handel and Haydn Society Educational Outreach Quartet.

## Handel and Haydn Society Ensemble

### TRUMPET

#### Jesse Levine

Paul Perfetti  
Joseph Foley  
Vincent Monaco

### TROMBONE

#### John Faieta

Gregory Spiridopoulos  
Brian Kay

### TIMPANI

John Grimes  
*Barbara Lee Chair*

### ORGAN

Henirich Christensen

### TUBA

Kenneth Amis

14

## Handel and Haydn Society Chorus

John Finney, Chorusmaster  
*The Cabot Family Chorusmaster Chair*

### SOPRANO

Gail Plummer Abbey  
Roberta Anderson  
Marilyn Bulli  
Susan Consoli  
Sharon Kelley  
Shannon Larkin  
Jill Malin  
Carol Millard  
Sarah Ofner  
Andrea Veal  
Teresa Wakim

### ALTO

Marylène Altieri  
Susan Byers Paxson  
Katharine Emory  
Deborah Cundey Owen  
Letitia Stevens  
Susan Trout  
Mary Ann Valaitis

### TENOR

Thomas Gregg  
Stuart M. Grey  
Daniel A. Hershey  
Randy McGee  
Jason S. McStoots  
Arthur Rawding  
Mark Sprinkle

### BASS

Gary Durham  
Peter Gibson  
Herman Hildebrand  
Kyle Hoepner  
Mark McSweeney  
Nikolas Sean-Paul  
Nackley  
Alexander Prokhorov

*The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.*



# Back Bay Ringers

Griff Gall, artistic director

The Back Bay Ringers is Boston's only non-church affiliated handbell ensemble and the nation's first gay and lesbian handbell ensemble. The Back Bay Ringers have performed at various Boston landmarks, including Faneuil Hall, the Boston Children's Museum, the Prudential Center, and at

Old South Church during the Democratic National Convention. The ensemble performs on four octaves of Schulmerich handbells, and six octaves of Malmark Choirchimes. The Back Bay Ringers make their Symphony Hall debut in these performances.

Barbara Abineri  
Linda Bork  
Peter Coulombe  
Vivian Dixon

Sarah Fogley  
Patrick Gagnon  
Dan Herrick  
Adrienne Hoffman

Kelly Isenor  
Karen Johnson  
Ruth Knopf  
Chad Parker

Norah Piehl  
Matthew Polletto  
Matthew Underwood  
Brian Wagner

# Handel and Haydn Society Youth Chorus

Matthew L. Garrett, conductor  
Lynn Salmonsens, organ

15

Established in 1994, the Society's Youth Chorus features over fifty choristers of diverse backgrounds from 21 communities. The Youth Chorus is conducted by Matthew Garrett, who is in his sixth season with Handel and Haydn. The group made its Symphony Hall debut with the Handel and Haydn Society in Dan Welcher's *JFK*:

*The Voice of Peace* in 1999. The Youth Chorus has performed at events for Chorus America, Massachusetts ACDA Children's Choir Festival, the Mary Baker Eddy Library, the 2004 Boston Democratic Convention, and the Leonard P. Zakim/Bunker Hill Bridge opening ceremonies, among others.

Asher Abrahams  
Myriam Anderson  
Isaac Ardon  
Jennifer Baatz  
Kylie Baker  
Zac Bears  
Alverina Berube  
Anna-Catherine Brigida  
Elle Brigida  
Elinor Broadman  
Fiona Buchanan  
Janee Burroughs  
Emily Cardenas

Shannon Cotter  
Kaylee D'Amico  
Susan Dudka  
Ryan Finnegan  
Abha Gallewale  
Gia Greene  
Madelyn Herzog  
Anna Lee Hirschi  
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Annina Hsieh  
Ryan Law  
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Allyn McCourt  
Catherine McCourt  
Madeline Mello  
Bryan Mendes  
Kyla Middleton  
Anna Clair Miller  
Amirah Mitchell  
Emily Nixon  
Hannah O'Laoghaire  
Emory Paine  
Dora Pereli  
Monica Ramirez  
Louisa Ramirez-Flynn

Michele Riley  
Ruby Sands  
Sarina Siri  
Elissa Spinner  
Dori Terenzoni  
Siraan Touzjian  
Stephanie Twomey  
Samantha Wagner  
Sarah Wagner  
Michael Ward  
Rosanna Wong  
Kayla Wonoski

# Program Texts

**Music for the SING ALONG selections is included  
in the insert with your program book.**

## **○ COME, ALL YE FAITHFUL**

**J.F. Wade**

### **SING ALONG WITH THE CHORUS**

O come, all ye faithful, joyful and triumphant,  
Oh come ye, O come ye to Bethlehem;  
Come and behold him, born the King of angels;  
O come, let us adore him, Christ the Lord.

God of God, Light of Light,  
Lo! he abhors not the virgin's womb;  
Very God, begotten not created:  
O come, let us adore him, Christ the Lord.

Sing, choirs of angels, sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God in the highest:  
O come, let us adore him, Christ the Lord.

Yea, Lord, we greet thee, born this happy morning;  
Jesus, to thee be glory giv'n;  
Word of the Father, now in flesh appearing:  
O come, let us adore him, Christ the Lord.

## **DECK THE HALL**

**Welsh traditional carol**

Deck the hall with boughs of holly,  
Fa la la la la, la la la la.  
Tis the season to be jolly,  
Fa la la la la, la la la la.  
Fill the mead cup, drain the barrel,  
Fa la la, la la la, la la la.  
Troll the ancient Christmas carol,  
Fa la la la la, la la la la.

See the flowing bowl before us,  
Fa la la la la, la la la la.  
Strike the harp and join the chorus.  
Fa la la la la, la la la la.  
Follow me in merry measure,  
Fa la la la la, la la la la.  
While I sing of beauty's treasure,  
Fa la la la la, la la la la.

Fast away the old year passes,  
Fa la la la la, la la la la.  
Hail the new, ye lads and lasses,  
Fa la la la la, la la la la.  
Laughing, quaffing all together,  
Fa la la la la, la la la la.  
Heedless of the wind and weather,  
Fa la la la la, la la la la.

## **A BABE IS BORN (Op. 55)**

**William Mathias (words 15th century)**

A babe is born all of a may,  
To bring salvation unto us.  
To him we sing both night and day,  
Veni Creator Spiritus. (*Come Holy Spirit, Creator*)

At Bethlehem, that blessed place,  
The child of bliss now born he was;  
And him to serve God give us grace,  
O lux beata Trinitas. (*O Trinity of Blessed Light*)

There came three kings out of the East,  
To worship the King that is so free,  
With gold and myrrh and frankincense,  
A solis ortus cardine.  
(*From lands that see the sun rise*)

The angels came down with one cry,  
A fair song that night sung they  
In worship of that child:  
Gloria tibi Domine. (*Glory to thee, O Lord*)

A babe is born all of a may,  
To bring salvation unto us.  
To him we sing both night and day,  
*Veni Creator Spiritus.*  
*O lux beata Trinitas.*  
*A solis ortus cardine.*  
*Gloria tibi Domine.*  
Noel!

### JOY TO THE WORLD!

**Lowell Mason (words by Isaac Watts)**

#### SING ALONG WITH THE CHORUS

Joy to the world! The Lord is come:  
Let earth receive her King!  
Let ev'ry heart prepare him room,  
And heaven and nature sing.  
  
Joy to the world! the Savior reigns:  
Let men their songs employ,  
While fields and floods, rocks, hills and plains  
Repeat the sounding joy.  
  
He rules the world with truth and grace,  
And makes the nations prove  
The glories of his righteousness  
And wonders of his love.

### A SPOTLESS ROSE

**Herbert Howells (words 14th century)**

A spotless Rose is blowing,  
Spring, from a tender root,  
Of ancient seers' foreshowing,  
Of Jesse promis'd fruit;  
Its fairest bud unfolds to light  
Amid the cold, cold winter,  
And in the dark midnight.

The Rose which I am singing,  
Whereof Isaiah said,

Is from its sweet root springing  
In Mary, purest Maid;  
For through our God's great love and might,  
The Blessed Babe she bare us  
In a cold, cold winter's night.

### THE COVENTRY CAROL

**English melody (arr. Steve Pilkington)**

Lully lullay, thou little tiny child,  
By by, lully, lullay.  
Thou little tiny child,  
By by, lully, lullay.

O sisters too, how may we do,  
For to preserve this day,  
This poor youngling for whom we sing,  
By, by, lullay, lullay.

Herod the king in his raging,  
Charged he hath this day,  
His men of might, in his own sight,  
All young children to stay.

Then woe is me, poor child, for thee,  
And ever morn and day,  
For thy parting nor say, nor sing,  
By, by, lullay, lullay.

### “AMEN” CHORUS from *Messiah*

**George Frideric Handel**

#### SING ALONG WITH THE CHORUS

Amen.

### INTERMISSION



## HARK! THE HERALD-ANGELS SING

### Felix Mendelssohn (words by Charles Wesley)

#### SING ALONG WITH THE CHORUS

Hark! the herald-angels sing,  
 Glory to the newborn King,  
 Peace on earth, and mercy mild,  
 God and sinners reconciled.  
 Joyful, all ye nations, rise,  
 join the triumph of the skies;  
 With th'angelic host proclaim,  
 Christ is born in Bethlehem.  
 Hark! the herald-angels sing,  
 Glory to the newborn King.

Christ, by highest heav'n adored,  
 Christ, the everlasting Lord,  
 Late in time behold him come,  
 Offspring of a virgin's womb.  
 Veiled in flesh the Godhead see;  
 Hail, th'incarnate Deity,  
 Pleased as man with man to dwell,  
 Jesus, our Emmanuel!  
 Hark! the herald-angels sing,  
 Glory to the newborn King.

Hail, the heav'n-born Prince of Peace!  
 Hail the Sun of Righteousness!  
 Light and life to all he brings,  
 Ris'n with healing in his wings.  
 Mild he lays his glory by,  
 Born that man no more may die,  
 Born to raise the sons of earth,  
 Born to give them second birth.  
 Hark! the herald-angels sing,  
 Glory to the newborn King.

## A CHRISTMAS CAROL

Charles Ives

Little star of Bethlehem!  
 Do we see thee now?  
 Do we see thee shining o'er the tall trees?  
 Little Child of Bethlehem!  
 Do we hear Thee in our hearts?  
 Hear the angels singing:

Peace on earth, good will to men! Noel!

O'er the cradle of a King,  
 Hear the angels sing:  
 In excelsis gloria!  
 From His Father's home on high,  
 Lo! for us He came to die;  
 Hear the angels sing:  
 Venite adoremus Dominum.  
*(O come let us adore Him)*

## SIR CHRISTÈMAS

William Mathias (words 15th century)

Nowell, nowell.  
 Who is there that singeth so,  
 I am here, Sir Christèmas.  
 Welcome, my lord Sir Christèmas!  
 Welcome to all, both more and less!  
 Come near, come near, come near,  
 Nowell, nowell.

Dieu vous garde, beaux sieurs,  
*(God save you, good sirs)*  
 Tidings I you bring:  
 A maid hath borne a child full young,  
 Witch causeth you to sing:  
 Nowell, nowell.  
 Christ is now born of a pure maid,  
 Born of a pure maid;  
 In an ox-stall he is laid,  
 Wherefore sing we at a brayde:  
 Nowell, nowell.

Buvez bien, buvez bien par toute la compagnie.  
*(Drink up, drink up, with all the company!)*  
 Make good cheer and be tight merry,  
 And sing with us now joyfully  
 Nowell, nowell

## THE THREE KINGS

Peter Cornelius (chorale text by Philipp Nicolai)

Three kings from Persian lands afar  
 To Jordan follow the pointing star,  
 And this the quest of the travellers three,  
 Where the new born king of the Jews may be.  
 Full royal gifts they bear for the king,

gold, incense, myrrh are their offering.  
How brightly shines the morning star!  
With grace and truth from heav'n afar  
Our Jesse tree now bloweth.

The star shines out with a steadfast ray;  
The kings to Bethlehem make their way,  
And there in worship they bend the knee,  
As Mary's child in her lap they see;  
Their royal gifts they show to the King;  
Gold, incense, myrrh are their offering.

Of Jacob's stem and David's line,  
For thee, my Bridegroom, King divine,  
My soul with love o'erfloweth.

Thou child of man, lo, to Bethlehem  
The kings are trav'ling, travel with them!  
The star of mercy, the star of grace,  
Shall lead thy heart to its resting place.  
Gold, incense, myrrh thou canst not bring;  
Offer thy heart to the infant King.  
Offer thy heart!

Thy word, thy word, Jesu, Jesu,  
Inly feeds us,  
Rightly leads us,  
Life bestowing.  
Praise, O praise, such love o'erflowing.

**ALL WE LIKE SHEEP from *Messiah***  
**George Frideric Handel**

**SING ALONG WITH THE CHORUS**

All we like sheep, have gone astray, we have turned  
ev'ry one to his own way; and the Lord hath laid on  
Him the iniquity of us all.

**SILENT NIGHT**

**Franz Gruber (words by Josef Mohr)**

Silent night, holy night,  
All is calm, all is bright  
Round yon virgin mother and child,  
Holy infant so tender and mild,  
Sleep in heavenly peace,  
Sleep in heavenly peace,

Silent night, holy night,  
Shepherds first saw the sight:  
Glories stream from heaven afar,  
Heav'nly hosts sing Alleluia:  
Christ, the Savior is born,  
Christ, the Savior is born!

Silent night, holy night,  
Son of God, love's pure light;  
Radiance beams from thy holy face  
With the dawn of redeeming grace,  
Jesus, Lord, at thy birth  
Jesus, Lord, at thy birth.

**HODIE CHRISTUS NATUS EST**

**Tom Vignieri**

Hodie Christus natus est:  
Hodie Salvator apparuit:  
Hodie in terra canunt angeli,  
lætantur archangeli:  
Hodie exsultant justī, dicentes:  
Gloria in excelsis Deo,  
et in terra pax hominibus bonæ voluntatis.  
Alleluia!

*Today Christ is born:  
Today the Savior has appeared:  
Today the Angels sing,  
the Archangels rejoice:  
Today the righteous rejoice, saying:  
Glory to God in the highest,  
and on earth peace and good will towards men.  
Alleluia!*

**“HALLELUJAH” CHORUS from *Messiah***  
**George Frideric Handel**

**SING ALONG WITH THE CHORUS**

Hallelujah, for the Lord God Omnipotent reigneth.  
The Kingdom of this world is become the Kingdom  
of our Lord and of His Christ; and He shall reign  
forever and ever. King of Kings, and Lord of Lords.  
Hallelujah.



## A CHRISTMAS IN WALES

SUN, DECEMBER 18 3.00PM *NEC's Jordan Hall*

WED, DECEMBER 21 8.00PM

Add new sparkle and meaning to your family's holiday celebrations as **GRANT LLEWELLYN** conducts festive choral music for the season and recites—with a Welshman's passion—Dylan Thomas' *A Child's Christmas in Wales*.

Grant Llewellyn, conductor

## BEETHOVEN'S FIFTH

FRI, JANUARY 13 8.00PM *Symphony Hall*

SAT, JANUARY 14 3.00PM\*

SUN, JANUARY 15 3.00PM

Thrill to music's most famous four-note theme and experience Beethoven's dazzling Violin Concerto with virtuoso **RICHARD TOGNETTI**.

\*On Saturday the popular Harvard professor, **THOMAS FORREST KELLY**, provides behind-the-scenes insights into Beethoven's Fifth Symphony. This engaging, interactive program features live musical examples.

**BEETHOVEN: Symphony No. 5**

**BEETHOVEN: Violin Concerto (Fri and Sun only)**

Grant Llewellyn, conductor

Richard Tognetti, violin

## A MOZART SOIRÉE

FRI, FEBRUARY 3 8.00PM

*NEC's Jordan Hall*

SUN, FEBRUARY 5 8.00PM

Principal wind players from the Handel and Haydn Orchestra play Mozart's great Serenade in C Minor and wind arrangements of his classic operas.

**MOZART: Serenade in C Minor**

**MOZART: Overture to**

*The Abduction from the Seraglio*

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Stephen Hammer, directing

John Gibbons, fortepiano

*(Musical demonstrations and champagne prior to the performance)*

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*Symphony Hall*

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Join us as we celebrate Mozart's 250th birthday with great choruses and solo arias from his beloved operas, *The Magic Flute* and *Idomeneo*, as well as *Thamos, King of Egypt*.

Grant Llewellyn, conductor

Karina Gauvin, soprano

Richard Clement, tenor





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FRI, MARCH 10 8.00PM

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Discover three early, inventive symphonies by Haydn and two lively keyboard concertos by Mozart.

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**MOZART: Piano Concerto Nos. 9 and 24**

Grant Llewellyn, conductor  
Kristian Bezuidenhout, fortepiano

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# Winter Concert

**ENJOY** the young musicians of the Handel and Haydn Singers, Youth Chorus, and Young Women's Chorus in festive works for the season. All proceeds will benefit the Youth Chorus' New York City debut in February at the American Choral Directors Association convention.

**SUNDAY, DECEMBER 11** at 5.30pm  
United Parish, Brookline

Matthew Garrett and Lisa Graham, conductors

**Admission is \$6 at the door.**

For more information, please call  
Robin Baker at 617 262 1815, ext. 26



23

THE HANDEL AND HAYDN SOCIETY

# Ambassadors

The Handel and Haydn Society Ambassadors are loyal patrons who volunteer during the concert season by welcoming new subscribers. They also host and attend events, often with the Maestro and musicians, where longtime and new subscribers gather to meet and share their common interests in the Society's music.

We welcome your participation in our Ambassador program and invite you to join in our collective enthusiasm to create and encourage building new relationships within the Society.

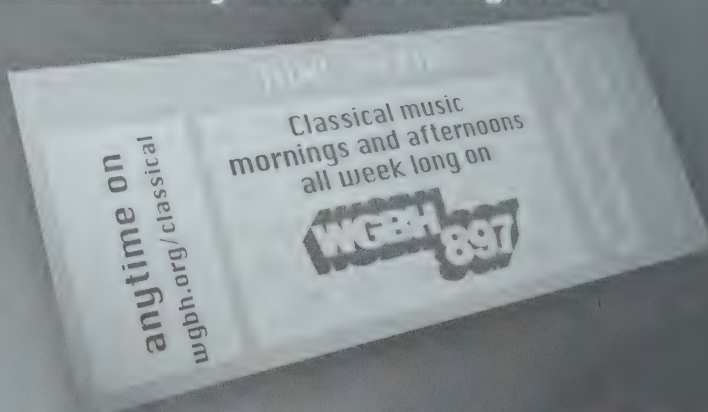
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### THE SOCIETY'S YOUTH CHORUS

One of 3 choirs in the Society's Vocal Apprenticeship Program, the **YOUTH CHORUS** has received a prestigious invitation to perform at the American Choral Directors Association's annual convention this February in New York City. This is a special honor for these dedicated and talented young singers.

To make this trip a reality, **WE NEED YOUR HELP.** Please consider making a contribution to aid in deferring transportation and housing costs associated with this event.

For more information or to offer your support, please visit our table in the Massachusetts Ave. lobby during intermission or contact **Robin Baker**, Director of Educational Programs, at **617 262 1815, ext. 26** or [rbaker@handelandhaydn.org](mailto:rbaker@handelandhaydn.org).

# "Giving is like a wheel.

## THE MORE YOU GIVE, THE MORE YOU GET BACK"

-JEWISH PROVERB

It strikes me as interesting that the "official" season of thankfulness is followed immediately by the "official" season of giving. Here we Sing for the Holidays at the confluence of the two.

But why Thanksgiving before the Season of Giving? Why thank first? Perhaps because it honors the giver, and it makes us even more aware of the value of giving to the people and experiences that make our lives better.

On my refrigerator is a saying cut from a long-ago newspaper that goes

Avarice hoards itself poor, charity gives itself rich

And isn't that what happens? By giving to the things we care about, we receive more than we have—gratitude, enjoyment, satisfaction, uplift of spirit.

Certainly, your gift to the Handel and Haydn Society reflects that outcome. Your charitable giving helps to make the music you love possible.

And so, in this season, we thank you and we invite you to make a gift to the Society. Your gift will not enrich our coffers nearly so much as the music you love will continue to enrich your lives.

You can mail us a check, call us with a credit card, or make a gift online.

Today, I also want to call your attention to a special giving opportunity. Our wonderful Youth Chorus has a very special invitation to New York. They are busily fund-raising, and any extra help you can provide will make a real difference for them.

We really cannot say THANK YOU enough, so thank you again for your past support and thank you for honoring us with a gift this year.

Our warmest wishes for a joyous holiday season.

Lynda Fairbanks Atkins  
Director of Development and Stewardship

P.S. In this season of giving, Handel and Haydn tickets make a wonderful holiday gift for family and friends.



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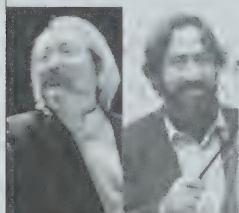
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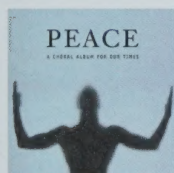
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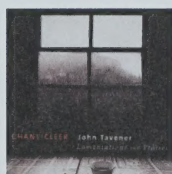
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